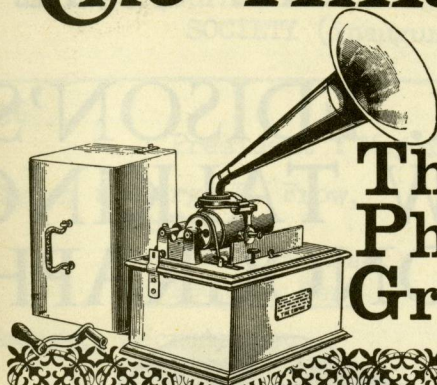


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 56

August 1970

Toy Gram-o-phone



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Write for catalogue describing this and other styles of the Gram-o-phone.

ELDRIDGE R. JOHNSON, Manufacturer.

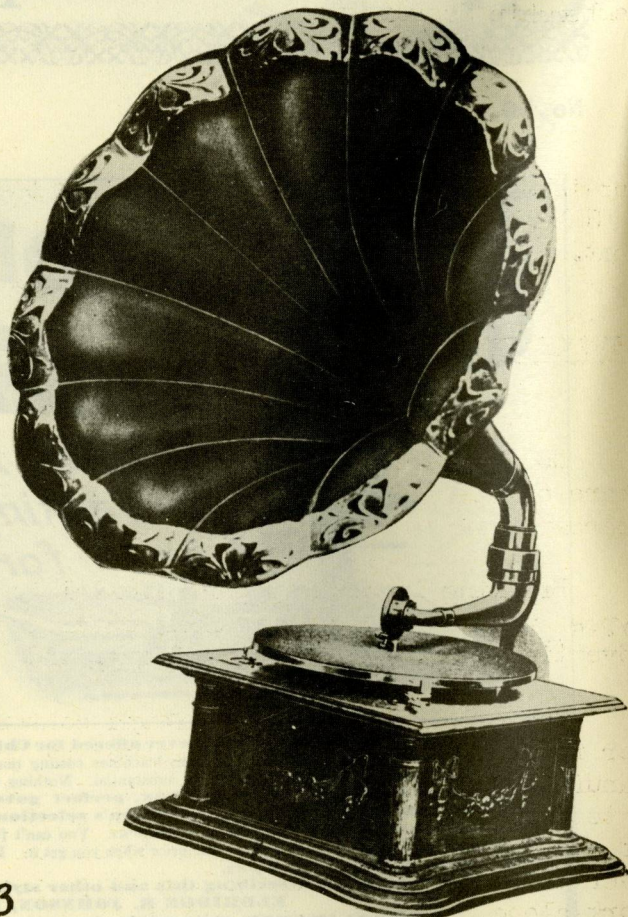
CONSOLIDATED TALKING MACHINE CO., Philadelphia, Pa.

From Munsey's Magazine Dec. 1900

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 P. T. BARNUM
 HORATIO BOTTOMLEY
 DR. ADRIAN C. BOULT
 AUBREY BRAIN
 BRITISH SYMPHONY ORCHESTRA
 CARNIVAL DANCE BAND
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THE WONDER OF THE AGE

MR. EDISON'S NEW TALKING PHONOGRAPH



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ZPR 122-3

ARGO RECORD COMPANY LIMITED

115 Fulham Road London SW3


The official journal of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY (inaugurated 1919)

No 56

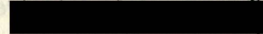
August 1970

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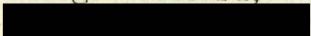

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PHONOGRAPHS, DISC & CYLINDER

by Peter Betz

Collecting Paper Material

No record collection is complete without the presence of a fair share of related paper material, and some of these paper items are even scarcer than the records themselves.

Breaking it down, paper material falls into several prominent types such as record or machine catalogues, catalogue supplements, advertisements, trade publications, and 'house organs'.

The catalogues commonly found contain thousands of disc or cylinder records, and are usually issued by the larger disc and cylinder manufacturers such as Edison, Columbia and Victor. The rarest however, date from the early 1890's, and on through that decade, when a catalogue of several hundred records was considered a large output. There were over a dozen small, short-lived companies operating in or around New York alone, the catalogues of which are extremely rare indeed, nor can one omit mention of the several Bettini catalogues, supposedly the most valuable acquisitions of all. These days, most of us collectors are glad

to pick up anything before 1915. and these large, later catalogues usually contain picture sections which show all the artists who recorded for the company.

Supplements to the yearly catalogues are usually one or two page monthly lists of new releases, which collectors like to obtain to help in dating the issue of recordings. Later Victor, Edison, and other company supplements often contained good photographs of the artists. As with catalogues, it is the material printed by the smaller, more obscure companies, which is of the highest value.

Advertisements take in just about any kind of thing imaginable, from blotters and book-marks to life-size store window posters. Some are ingenious, others much like today's flyers, or junk mail. While of no great value, this material is great for lining the walls of your record room, lending appropriate atmospheres.

Perhaps the early trade publications THE PHONOSCOPE and THE PHONOGRAM rank among the rarest of paper items collectable. These were the central source of news and advertising spanning the 1890's for the infant industry. Exerpts have been published by Jim Walsh in HOBBIES MAGAZINE, and these are tremendously interesting. They are held by the Library of Congress and New York Public Library, and any issues located would certainly command a high price among the collecting fraternity. Serious Phonographia students may wish to purchase 35 mm microfilms of one or both scarce magazines. These are readily obtained by writing to the Library of Congress Photo-reproduction Division in Washington. Cost is about 12 cts per page. Negative film only should be requested, if home enlarging facilities are available.

The term 'house organ' is used to denote a company publication, and all of the larger recording companies published these. Some like the Edison PHONOGRAM, and later NEW PHONOGRAM, carried the latest releases, plus a question-answer column, and were sold or given to the individual dealer's customers, while others, like THE VOICE OF THE VICTOR, were strictly for the dealers themselves, carrying articles on window displays, sales campaigns, plus a classified job section. If you know an old dealer in your town, and are lucky enough to gain access to his attic or cellar, you may come out with quite a haul of these 'house organs'. Again, although they have no great value, they usually present the company's latest equipment, as well as the company's-eye view of the industry, and are always interesting reading.

Acquiring a good paper and related-object collection can be

as challenging as getting the records themselves, and helps to round out any collection, as well.

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Six-foot-high little Nippers, anyone ?

EDISON RECORDING GROUP PERSONNEL A further selection by Gerry Annand

Olive Meade String Quartette (1912)

Olive Meade (1st violin), Vera Fonoroff (2nd violin),
Gladys North (viola), Lillian Littledales ('cello)

Mendelssohn Mixed Quartet (1904)

Edith Chapman, Corinne Morgan, George M. Stricklet,

Metropolitan Entertainers (1926)

Frank C. Stanley

Elizabeth Spencer, Charles Harrison, Ernest Hare

Metropolitan Mixed Trio (1904)

Corinne Morgan, George S. Lenox, Frank C. Stanley

This Group recorded later under the title Manhattan Trio.

Metropolitan Quartette (1908)

Florence Hinkle, Margaret Keyes, John Young, Frederick Wheeler,
With the introduction of the Diamond Discs, there was no set personnel. Young and Wheeler were usually included, Elizabeth Spencer frequently included, and Mary Jordan was among the contraltos.

Montauk Trio (1924)

Walter Wooley (piano), Henry L. Taylor (banjo), Stanley Brooks

Moonlight Trio (1918)

(saxophone)

Gladys Rice, George Wilton Ballard, Donald Chalmers

National Male Quartet (1924)

Clarence Da Silva, Lloyd Wiley, Harry Jolkin, Harry Donaghy.

By 1926, Da Silva and Wiley had been replaced by Arthur Hall and John Ryan.

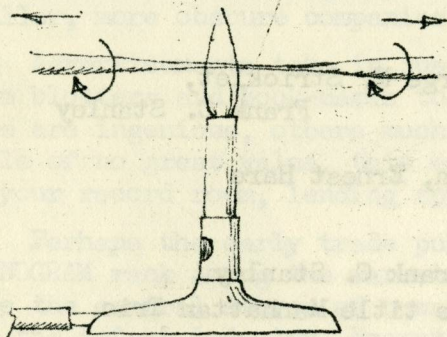
A CORRECTION In the June HILLDALE NEWS, I inadvertently attributed the creation of Mèlissande in the Debussy-Maeterlinck opera "Pelléas and Mèlissande", to Dame Maggie Teyte. As she has so kindly pointed out, this was first performed by Mary Garden. A further reading of Dame Maggie's autobiography "Star on the Door" has refreshed my memory, and I am glad to set the facts straight.

George Frow

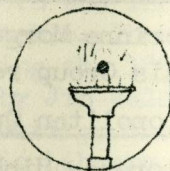
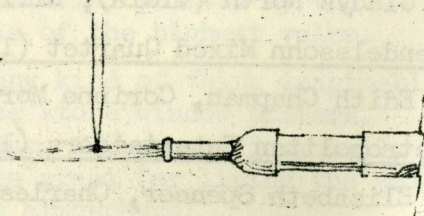
Directions for *Pathé* styli:~

(SEE ARTICLE)

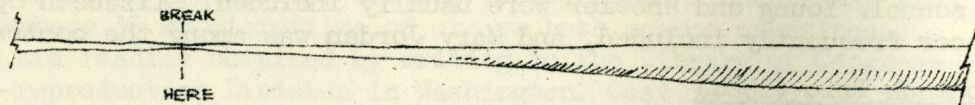
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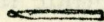
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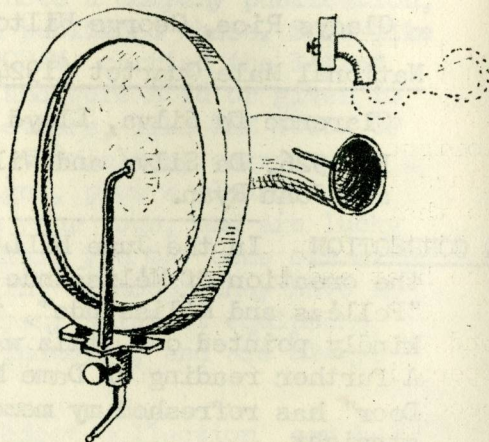
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④



⑤



SW
70

This article has been designed to help both those who possess Pathé style (hill-and-dale) soundboxes, but have no styli for them, and also those who have no proper soundbox but who are anxious to play hill-and-dale discs. I hope it may be successful in its aims.

I will deal with the first category to begin with; required is some glass rod $\frac{1}{4}$ " in diameter, a Bunsen burner, a bat's-wing attachment for it (see first inset, Fig. 3), and a talent for not singeing oneself. The following instructions should be read in conjunction with the diagrams.

Re Diagram No. 1 :

Set the Bunsen burner up without the bat's-wing attachment, and regulate it to a medium steady flame. Place the rod in the flame, rotating it as you do so; when it becomes pliable, pull out while still rotating; Fig. 1 gives the general idea. Keep the two 'halves' of the rod straight and do not let the junction in the flame bend.

Re Diagram No. 2 :

Having reduced the middle section to its final diameter, place aside to harden; you should have something like Fig. 2 by now, which is shown approximately full-size. The middle diameter must be such that it will fit into the hole of the needle-holder; an oversize diameter cannot be corrected later. A good check is to size it up against an ordinary steel needle which will fit in the holder. Having hardened, the rod should now be broken at the point indicated, giving two halves, both of which can be dealt with in the following way.

Re Diagram No. 3 :

The first inset shows the bat's-wing burner, the purpose of which is to 'flatten' the flame into a sheet; fit this to the burner now (which will, of course, mean turning it out and subsequently re-lighting it). Hold the Bunsen burner horizontally, so that the sheet of flame is horizontal too; now with the free hand hold the pointed end of the glass rod vertically and very gently lower it on to the sheet of flame so that it just touches it. As soon as the point just touches the flame, a little droplet of molten glass should form; now remove the rod from the heat and let the ball harden. This is the playing ball, so be careful not to let it get too large or too small; the former will not track, and the latter will gouge your records. Fig. 3, second inset, shows the operation from above for clarity. This is the most tricky stage of proceedings, and the stage when things tend to be set alight, including

oneself if GREAT CAUTION is not exercised.

Re : Diagram No. 4 :

All that remains now is to break off the finished stylus, and the result is shown on Fig. 4, at approximately full size. Practice is the only way to get good results, so don't be too worried if the first few attempts turn out ridiculous. A degree of proficiency is a must, since these styli are not by any means permanent., though each will generally play a minimum of six to ten sides; consequently if each one is going to take you more than ten minutes, making up a box-full will become extremely tedious. It is best to check the needle after each side to check the wear; the ball can be re-shaped as in Fig. 3 with care, but use a pair of tweezers to hold the needle. The remaining piece of rod can now be put back in the flame - give yourself a couple of inches of the pointed end to hold on to - as in Fig. 1, and the process started over again. With economy and practice, very little of the rod has to be wasted.


Now to those people with no means of playing hill-and-dale discs. All that is required is an ordinary gramophone sound-box - preferably lightweight - and a piece of tubing, possibly a bit of old tone-arm goose-neck, that is a good fit on both the sound-box and the gramophone tone-arm that you are going to use. The tubing should allow the soundbox to be turned through 90° - the shape you require is shown top-right of Fig. 5. If you use a bayonet fitting sound-box, a new slot will have to be cut on the tubing to get the sound-box vertical - this is most important - and the other end may have to be slit and bent to make it fit the tone-arm. Ideally, the tubing should be soldered to the sound-box, but this is not vital. Fig. 5 shows the general arrangement. The making of the styli is exactly the same, EXCEPT that having got to Fig. 2, a bend of approximately 45° must be put in the stylus so that it bears on the record at the right angle. When finished, the needle will have no bend when looked at from the front, but has the 45° bend at the side - hence it is important to make and fit them correctly. The bending is best done at stage 2 before you break the two halves, since the rod is easiest to handle at this stage. A stylus for this 'converted' sound-box is shown both separately and in position in Fig. 5.

In conclusion, I would beg that you exercise EXTREME CAUTION when making up these styli, since carelessness has terrible consequences.

We are still receiving letters following the Chairman's April article on WORLD Records, and it is hoped that one day somebody will be able to report their experiences of using controller and records.

.....

Dear Mr Watts,


ALTON, Hampshire

Further to the WORLD Record discussion, I also have two 12 in. discs, details of which may be of interest. Both are Speed D, and the labels identical with that depicted, except that the lower number is unpriced, and the higher number omits the word "Fast" under the letter D in the speed panel and is inscribed 'Grade 2' at left, in line with the matrix number at right.

No. 25 (R 126) Three Dances from "Tom Jones" (German)
Band of the Royal Air Force.

(R 238) "Princess Ida", Selection (Sullivan)
Band of the United Guards.

No. 203 (R.28) "Faust"--When all was young (Gounod)
The Silver Ring (Chaminade) (120)
Homing (del Riego) (230)

(R 30) "Samson & Delilah" --Softly awakes (Saint-Saens)
All by Miss Carrie Herwin (contralto)
with piano. Sung in English.

Widths of the recorded bands range from 3in. ("Princess Ida") to 1 11/16in. (Softly awakes) and playing times are well short of the hundred minutes. I have seen several other WORLD discs, all Speed D; possibly in making his rather extravagant claim, the inventor had envisaged lower and lower speeds, indeed the controller allows for this, and, finding them impractical, omitted them from the labels of later pressings.

I cannot put my hand on a controller at the moment, but would say from memory that the numbers in brackets after the song titles are to enable the user to locate the inner items as the discs are unbanded. With the controller came a white celluloid gauge which slipped over the locating pin of the turntable.

These discs play quite well on a Lenco motor, which has a continuous speed range of about 12-85 r.p.m.; admittedly the control lever must be advanced all the time, but while this may be tedious,

it is not difficult if one has a good ear. A possible means of advancing the speed automatically would be to link the tone arm to the frequency control of an oscillator driving an electric turntable.

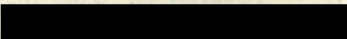
(signed) Phil Archer.

.....

..... and some more information on WORLD Record personnel in a note from Steve Walker of Chesterfield.....

"Re the other 'named' dance band on WORLD - Wag Abbey's Dance Orchestra was led by Charles Frederick 'Wag' Abbey on drums, and, I suppose may conceivably contain members of Jack Hylton's Queen's Roof Orchestra, viz: Bert Neath (trumpet), Bernard Tipping (trombone), Al Jenkins (clarinet & alto), Dick de Pau (violin), Claude Ivy (piano), Bert Bassett (banjo), Wag Abbey (drums). Abbey was, like Vorzanger, a Vocalion artist and recorded for that Company's SCALA label".

.....


OLDHAM, Lancashire

15th June, 1970

Dear Mr. Watts,

Reading the late Dr. Deakins' excellent publication "Cylinder Records" some weeks ago, prompted me to look through some of my boxes of unidentified and uncatalogued items of phonographic interest.

Dr. Deakins shows the carton label of an Edison Bell Indestructible cylinder, and goes on to say that none of the cylinders themselves have been seen. I have found seven such cylinders, of three varieties, none of them with a carton unfortunately.

All are of standard size, five are bright pink celluloid, creamy white inside. Of these, three have the letters 'PATD. MARCH 20 1900' in raised capitals on the edge. The other two have the same words stencilled on the edge. All five have the record number and title stencilled on the edge also. All titles and performers are announced, followed by the words 'Edison Bell Indestructible Records'. Numbered as follows, raised letters first.

9034 My Old Kentucky Home, by the Mozart Quartette

1085 Always be a Man, sung by Mr Eric Farr

1033 Beautys, as sung by Mr Eric Farr

6221 The favourite song - 'tis but a little faded flower, 133
sung by Mr Albert Pearce

6219 The popular song - Dreamland - from "Bluebell in Fairyland",
sung by Mr Albert Pearce

They are also etched on the small end of the cylinder body, as follows-

9034 1 $\frac{7}{7}$: 1085 E: 1033 E $\frac{7}{7}$: 6221 EA: 6219 E: respectively,
and followed by E.B. Co. Pat. Mch 1900.

The two black celluloid ones have raised letters on the edge of the small end, giving number and title only, and are also etched on the small end of the cylinder body, as follows:

319 $\frac{6}{7}$ 03: (note 6 over 7, possibly the etcher's mistake?) and
622 A $\frac{7}{7}$ 03, and are announced:

(319) 'Selection of Music Hall Memories, played by the London Concert Orchestra, Edison Bell Records'

(622) 'Selection AT THE CIRCUS, played by the London Regimental Band, Edison Bell Records.'

On the wide end of these two cylinders are moulded the words EDISON BELL INDESTRUCTIBLE RECORDS. Note that the two black ones do not use the word 'Indestructible' in the announcement, presumably because the word itself is moulded on the cylinder.

Readers might care to compare the numbers on the Pink cylinders along with the artists and titles, with the corresponding numbers, artists and titles with those listed in Sydney Carter's catalogue of Edison Bell cylinders.

Sincerely, (signed) Jack Maloney

The Chairman comments on the above letter, as follows-

I have always understood from senior collectors that four distinct types of Edison Bell Indestructible cylinders may be found. These are pink, brown, and two types of black, the difference in the blacks being the colour and extent of the filling. I have examples of all these in my collection somewhere, and a pamphlet was included with some of these cylinders, extolling their virtues, wearing qualities and so forth. Edison Bell were licensed to produce the lightweight Indestructibles by Lambert Brothers of Chicago, who had applied for a patent for their process in

1899, and the Edison Bell and Lambert "Pinks" I have seen together are identical in appearance. Incidentally the Lambert "Pinks" were the first moulded standard cylinders, although Lioret was nearly a decade earlier with his 'bobbins'.

WHAT MUSIC MEANS TO ME, HOW I HAVE ACHIEVED SUCCESS ON THE PLATFORM

By JAN KUBELIK

From an article in 'LIFE' for June 15th., 1908

(kindly sent in to us by G. East)

When the soloist stands on the concert platform, the centre of thousands and thousands of eyes, what are his feelings? How much is he impressed by the people he has come to impress? I have often been asked whether the tremendous sea of faces and the importance of making a success do not cause me nervousness or embarrassment. It is known that some of the greatest artists are strongly affected by stage fright at each new appearance; Frankly this is entirely foreign to me. I have perfect confidence in myself and realise that if I were to worry about the public, there would be a possibility of failure; hence I have schooled myself from the outset to dismiss the audience from my thoughts entirely. I think only of the composition I am playing, and try to do it the same justice that I would alone in my studio.

I am the most exacting critic of my own work. If I satisfy myself, I am pleased. If the audience is also pleased, so much the better. On many occasions I am not altogether entirely satisfied with my entire performance. Indeed, I have always felt after concluding my programme that the next time I play the same numbers I shall do them better. No matter how much further I may advance in later years, I shall still feel the same; I honestly believe this is the keynote of my success - the ambition to improve, always to improve.

Women are most appreciative

The major portion of the audiences at my concerts are women. I fear that the majority of men are too full of business cares to appreciate great music properly. Women have the highly-strung, nervous temperament, whereas even the musically trained man is inclined, because of his superior knowledge, to be super-critical; he usually comes to concerts to criticise rather than to enjoy. I do not mean to imply that women are not exacting critics, but their innate feelings for sentiment gives them the spirit necessary for proper appreciation.

Affectation on the stage is unwarranted. Many prominent public performers affect extraordinary mannerisms to awe and even to delude their audiences. It is quite common to see strange poses and fearful contortions displayed simply to impress the listeners with the technical difficulties and the emotional powers that are being mastered. I have no sympathy with this trickery. I believe that all artists should make their appeal through the tones they produce from the instrument, and in no other way.

What is a simple piece ?

Recently a friend of mine enquired, "How do you feel when you play a simple little piece like Handel's 'Largo'?"

"Do you call that a simple little piece?", I asked, in amazement. Of course, it is true that even a novice can read the notes, and that almost anybody who has musical knowledge can play the piece, yet in depth and bigness of style it certainly taxes the resources of the greatest violinists. The soliloquy in "Hamlet" affords the best possible comparison; every schoolboy can recite the words of "To be, or not to be", but the greatest tragedians have spent a lifetime of earnest study on it without feeling that they could do it justice. Musically, I think Handel's "Largo" is equally deep, big, and universal. Since Kipling's "Recessional" has been given to the world, I have somehow coupled the inspiration that created one with the genius accountable for the other.

It is really shameful that many pieces worthy of prominent places on great artists' programmes are eliminated because the simplicity of their construction has made them the ready prey of every student, amateur performer, mandolinist, et al. Schumann's "Träumerei" has been so barbarously mishandled in this respect that it is almost entirely avoided by the great professional players, whereas this delightfully plaintive melody should be as welcome to violin lovers as Rubinstein's "Melody in F" is to piano lovers; the same thing applies to Raff's "Cavatina" for the violin.

The layman is almost certain to put into his interpretation of a great composition ideas so foreign to the piece itself that it is necessary for a great artiste either to give it a new reading, or to hunt diligently for the true meaning that has been obscured by the multitude of false renditions. The greatest writers of fiction are commonly in error when treating medical subjects. Possibly there is no more striking instance than that of Tolstoi's use of Beethoven's masterly "Kreutzer Sonata". Completely ignoring the

136 music itself, the whole world seems to have accepted Tolstoi's false theory about this piece. The history of the piece is, in itself, a complete refutation of his theory. It was written in a great hurry for a performance by an English violinist, but later re-dedicated to the French violinist Rudolphe Kreutzer. If the shades of the departed look down on this earth, with what feeling must the soul of Kreutzer view the reception today of this masterpiece? The dedication of it to him he utterly ignored, and he is not known ever to have played it. I think everyone will admit, after considering the positive grandeur of this great work, that it could inspire but one thought — true nobility.

"The Kreutzer Sonata" suggests a thought I have always connected with Beethoven; that if he had lived for twenty-five or thirty-five years more, and had progressed in the direction evidenced in the compositions of his last years, notably the last piano sonatas and string quartets, no one can safely predict what radical changes he might have effected through the tremendous influence of his genius; the result might have been the abolition of many of the older forms of music and the establishment of some entirely new and free form.

The sensational technique of Paganini

One of the best-liked violin pieces, and one that is capable of suggesting many different pictures to the mind of the artiste, is Wieniawski's "Légende". The very title indicates that it has some definite story to tell, and it should be treated by the soloist as a sort of narrative recitation, like the old ballads sung by strolling minstrels. This composition suggests to me different stories at different times. My favourite conception has been that of a youth, who, having suffered the most trying vicissitudes to obtain the woman of his dreams, secures her, only to surrender her to death just as soon as she becomes his bride. There are two themes in the composition. The first expresses utter sadness and desolation and the second, forgetfulness in anticipation of the happy reunion that is to come in the Hereafter. As gloom is the basis of the piece, it is only natural that the composer should revert to the first theme of vain longing in closing it.

Compositions which merely display the dexterity of the fingers may often be left entirely to the fingers. It is for this reason that I am able to say a thing which will surprise many people, and that is that I find Paganini very easy to play. The interpretation of this great wizard depends to a great extent upon his sensational

trickery, or technical virtuosity. His compositions rarely make 137 any great demands on the soul. It is merely a question of mastering the bowing and fingering. Once this is done, the rest is easy.

My favourite composition

Offhand, I should say that I have no particularly favoured piece. Since my whole heart and soul are in my work, I naturally love all of my music equally well. I arrange my own programmes, and do not incorporate in them anything toward which I do not feel this strength of devotion. In my studio, I probably show partiality to great works like Bach's "Chaconne", and Beethoven's "Concerto", since, in these compositions there is always something new to be found each time they are played. They appear to me as life-long studies, never to be so absolutely familiar that they shall not afford some beautiful new idea at each fresh reading.

If I could sit down in my studio and have a familiar talk with all aspiring violinists, I could spend some hours in telling them what I have here set forth in the most "understandable" way at my command. That these remarks may be of some benefit to all people who are so concerned is my earnest and sincere wish.

A LITTLE LIGHT ON OBSCURE LABELS

by George Woolford

Over a period of time, most of the Society's members, I am sure, tend to collect an assortment of early record companies, attracted by the different coloured and designed labels. Many of these stem directly from the middle and late acoustic period, i.e. 1910-1920, when the market in Great Britain was flooded by small and often short-lived companies, some of dubious origin. On comparison, some discs appear to have come from either the same press, or compare in some other way. For example, the labels of JOHN BULL records appear similar to those of BEKA. This has prompted me into collecting makes of records into groups, but they only include discs ninety-nine per cent certain.

From Steve Walker's excellent article in last month's magazine, members who may wish to have a look at their collections can quite easily distinguish the Vocalion lettering as A) MADE IN ENGLAND, and B) the matrix number upside-down beneath the spindle hole of the record, usually in the form of C.1106 E; they don't all, however, bear the second alphabet letter, and in some cases the ENGLAND mark is omitted. DUOPHONE (unbreakable) is the only record company I can add to the list; I have never seen a LUDGATE disc with any of the VOCALION

138 markings — but then I have only ever seen two, one of which I own. COLISEUM-VOCALION records are electric only, and have no tie-up with any acoustic discs. BROADCAST discs are indecisive, whether they are VOCALION or not; with two record sleeves in my possession, both give the same listing of records available, one lot being made by VOCALION the other by an un-named company. Is it possible that a certain number of labels were printed before VOCALION decided to "father" the company publicly.

Group A probably belonged to the FAVORITE Record Co., or LINDSTROM; Examples 1) BEKA 10995 2) POLYPHONE 3060

These two records are matched by the distinctive matrix numbers style; the tops of the numbers are curled and slope to the right. The size has been measured on a 24ths. scale, the size of the numbers being $4 \times 7\frac{1}{2}$. These numbers should not be confused with Group B, which are slightly larger.

Group B. Probably part of the KLINGSOR group, and may have connections with Group A.

- Examples 1) PELIKAN 41004
2) ALBION 41442
3) KLINGSOR 10621
4) OPERAPHONE 5054
5) DECAPO 11911

These records are collected together on the principle as explained in Group A, only that the number size is $5 \times 7\frac{1}{2}$. It is also interesting to note the diameter of $9\frac{7}{8}$ ins. for this Group. Similarly the same type of two-colour label; i.e. a basic colour with gold letters and a small amount of decorations in some cases.

Group C. Unknown

- Examples 1) PELIKAN H.22
2) JOHN BULL H.23 and H.24

I would be very interested to hear of any further numbering like this, especially on any other label, like ARIEL.

Group D. Unknown

- Examples 1) ARIEL A and T
2) ALBION K
3) LYCEUM C

This group of records has in the smooth gap between the recorded surface and the label, one of these letters, embossed and en-

closed in a circle. ARIEL seems to have been basically a cycle 139
firm, who, in promoting a label, obviated the expense of recording
anything themselves by issuing other firms' recordings under their
own label. How they never landed in trouble with the FONOTIPIA Com-
pany, who had the distinctive pirate-detering gap on their recorded
surfaces, some member may be able to explain; in most cases they
didn't even bother to change the matrix number, so the record can
be traced to the original company.

JOHN BULL was the cheap outlet for the FAVORITE Company, and
should never be passed over lightly; they had many good artists on
their books, such as Constantino, Demeugeot, and Harry Champion.
FAVORITE dated their records, this policy being carried through on
the JOHN BULL records. Like H.M.V., FAVORITE had a graded numbering
system, listed as follows, and this can be used to tie up several
records in the above groups.

The first digit was for the size of disc, 1- for 10 ins., 2- for
12 ins., and the second number was of country of origin, as follows:-
-1 Germany, -2 Austria, -3 Italy, -5 France, -6 Gt. Britain, -8 Sweden
-9 Holland. The countries 4 and 7 represented are not known to me,
and perhaps another member can complete this. The third digit was
for representing the type of artist, or artists, being 2 and 3 for
orchestral, solos, etc., 4 instrumentals, 5 male vocal, 6 female vocal,
7 comic and music-hall, 9 quartets. For example record no. 1-23456
would be, under this system, ten-inch, Austrian, orchestral, plus
record matrix number 456.

From this information, the following records (conveniently) fit
in line- BEKA 10995, KLINGSOR 10621, omitting the first digit for
size of record. Omitting the first two digits: POLYPHON 3061,
KLINGSOR 3107, OPERAPHONE 5054.

Members who are interested in this subject are invited to cor-
respond, and any further revelations can be printed in the next
magazine.

On the FONOTIPIA discs, the anti-pirate gap mentioned earlier
appears in two different places in relation to the recorded surface.
On an example counted, I found the grooves per inch on the central
gap to be 104, and on the outer gap 94. Overall most records are
recorded between 88 and 110 g.p.i., but as I have only been able to
count $\frac{1}{4}$ " band of grooves and multiply the result, there may be some
discrepancy. The pin used in counting also does not improve the sur-
face.

LINDSTRÖM GROUP RECORDING LOCATION PREFIXES

Some notes by Björn Englund

It is a well-known fact that the huge Carl Lindström group (embracing ODEON, PARLOPHONE, BEKA, and many other labels) usually had a letterprefix in front of the matrix number which indicates the recording location. There are probably more than one hundred different prefixes. Usually their meaning can easily be deduced - Mo for Milano, and Be for Berlin, for instance - but who could guess that Ki stands for Paris? It would be a good idea if the readers of this magazine would compile lists of their countries' prefixes, so that eventually a world-wide directory could be compiled. A start has been made below of all known Scandinavian Lindström group prefixes. The second column shows the location and the third the label, but it should be noted that several Hf, Kpo and Nw masters were actually recorded in Berlin, but the "blocks" are not known at present. It is definitely known that Sto 3000 - 3599 were recorded in Berlin between 1928 and 1940.

Dac	Stockholm	DACAPO
Gto	Gothenburg ?	ODEON
Hf	Helsinki	ODEON
K-Dk	Copenhagen	IMPERIAL
K-Fi	Helsinki	IMPERIAL/KRISTALL
K-Sv	Stockholm	KRISTALL
Kpo	Copenhagen	ODEON
Lr	Stockholm	HEMMETS HÄROLD
LSt	Stockholm	DIXI / SILVERTON
Nw	Oslo	ODEON
Prv	Stockholm	private
+ Res	"	RESIA
Sca	"	SCALA
Sil	"	SILVERTON
+ Stk	"	SILVERTON
Stm	"	ODEON
Sto	"	ODEON
Tur	"	GRAND

+ These prefixes were probably never used, though they are found in the recording ledgers.

.....
 Editorial note- We are happy to publish the above two articles on similar subjects, and ask interested collectors to write

to either contributor; George Woolford's address is on 141 page 125, Björn Englund, [REDACTED] SOLNA, Sweden, or to this magazine, and we would welcome the chance to publish the findings in these columns, or ultimately in supplement form, when completed.

THUMB-NAIL SKETCHES NO. 48

by TYN-PHOIL

Edison Blue Amberol 2120 - "When the song-birds sing no more"

Tenor solo by EMORY B. RANDOLPH

Words by Arthur J. Lamb, music by Alfred Solman

Arthur Lamb was born in Bath, Somerset in 1870. His first song was "When roses blush". Since then, he has supplied the lyrics for some twelve hundred songs. His most famous one was "Asleep in the Deep", with music by H. W. Petrie.

He also wrote for the stage, and also the lyrics for the operettas "The Mayoress", "The Fisher Maiden", "Madame Moselle", and "The Crimson Cloak". Alfred Solman was born in Berlin, where, before going to America, he received a thorough musical education. He had a versatile style, ranging from the sentimental to the comic, and probably his greatest success was "In the valley where the bluebirds sing".

STARTING A COLLECTION No. 4

by Phil Archer

"How long have you been collecting records?", asked the members' questionnaire some years ago. "Since before I could read the names on the labels", I replied. I was taken to task for this, but it is nevertheless true.

My first machine was a Kiddiphone, which wound up with a key through a hole in the 5 in. turntable. The miniature horn fitted in to sound-box and moved with it, and reproduction was adequate for a boy going on four. The 5 in. repertoire featured largely Arthur Hall, Vernon Dalhart and others I recognised later as Edison performers. Thus trained, I was allowed to play the family AEOLIAN-VOCALION gramophone, a soundbox of which still survives, younger brothers and sisters having long since accounted for the Kiddiphone. One of the family's party-tricks was to ask me to put on a record by name, this long before I could read, but with a child's acute observation and a record-lover's memory, I could

142 associate the make, royalty stamp, and so on, with a particular item, and made few mistakes.

My grandparents, with whom I spent a great deal of my childhood, were Victorians (the name of Melba was never mentioned in that house after they had journeyed a hundred miles over Tasmanian roads in an Edwardian car to hear her, and been told she was too drunk to appear). I enjoy the Victorian composers to this day, and still get nostalgic pleasure from records I inherited. Through childhood and school-days all I ever wanted for birthdays and Christmas was records. I had a flirtation with comics and dance-music, but at fourteen I saw a film travesty of "Naughty Marietta", and became a fan of Nelson Eddy. And then it was Eric Coates; and then Egon Petri, whose 12 in light-blue Columbias nearly broke me.

After the War I went broadcasting, the station being on so small a budget that I used to buy my own records for my sessions; fortunately we obtained them at trade prices. It was while waiting to bid for some studio furniture that I bid for and obtained my first phonograph, an Edison HOME, and a tea-chest of cylinders. When they found I was interested, several people gave me cylinders, parts, and even machines, and my collection entered on a period of spectacular growth. This has tapered off over the years, partly from considerations of space.

For orchestral music I buy modern records and play them on modern equipment, but a considerable amount of quite good stuff has gone out of fashion and is now unprocurable except on cylinders and early discs, some of which I still think sound better on contemporary machines.

I had always catalogued my disc records minutely, hunting down musicological details of every item. I carried this over to Edison cylinders (and subsequently discs) with some most interesting results, which in turn led to a project that has consumed a great deal of my spare time. Space precludes my going into it here, but it could perhaps form the basis of a further article.

REPORTS OF MEETINGS OF THE SOCIETY

by a London Correspondent

At the June meeting at the "White Swan", Tudor St., E.C., we heard a wide-ranging programme of music drawn from the extensive Edison catalogue, and ably presented by "Ossie" Waite, using Wax and Blue Amberols.

Ron Armstrong had also arranged to bring his phonograph so that the Wax Amberols could be reproduced electrically; Ossie Waite began his programme with the Edison Concert Band playing Beethoven's "Egmont" Overture, followed by a Waltz Medley by the New York Military Band, and "Father O'Flynn" by David Brazell. Comedy was represented by George Formby's "Taking my Father's tea", and Arthur Osmond's "I really can't reach that top note". This concluded the Wax Amberol part of the programme, all items that were never transferred to celluloid.

The remainder of the evening was with Blue Amberols; duets from Collins and Harlan, Pike and Dawson, comedy songs from Harry Lauder, Billy Williams and Edward Meeker, who was "Getting ready for his Mother-in-law". For instrumental music, Ossie chose the Waikiki Hawaiian Orchestra, Victor Herbert's Orchestra, and an Olga Steeb piano recording of "Rigadoon" and "Schön Rosmarin". This last recording brought forth the comment from the President that he had both the Diamond Disc and the cylinder recording of these pieces, and it is apparent that the music on the cylinder had been recorded at a higher speed than that of the disc! In his opinion this was done so that the cylinder would sound brighter, and would sell better among those whose taste in music was not too sophisticated.

Two favourites of the light music world that we heard were "Nola" and "Glow Worm", and a novelty record by Elk's Minstrels. Other artists heard in this very full programme were Sousa's Band, Jaudas' Society Orchestra, Earl Cartwright (Schumann's "Two Grenadiers") and Thomas Chalmers.

Something for everyone, in fact, and the Chairman, having thanked Mr. Waite for the evenings entertainment, the proceedings ended with a generous round of applause.

The Report of the Meeting of July 10th will be found on a later page.

MEETINGS AT HEREFORD IN APRIL AND JUNE, a report from Don Watson

It is a pleasure to report that the Hereford Meeting on 18th April, 1970 at "The Olde Harp" in Catherine Street was the best attended since the branch opened. Ernie Bayly, who came along, was known to all Members because of his work for the Society and the HILLANDALE NEWS over many years, and Members who had not met him before greeted him warmly, as did those of us who had already made his acquaintance.

The main event of the evening was an interesting talk "British Dance Music 1915-1930", given by Mr. Jim Cronin, who illustrated his points with a wide-ranging selection of records by leading dance groups. Machines demonstrated during the evening included a magnificent "Liorét" in excellent condition, brought along by Mr. Jack Maloney, an Ediphone office dictating machine, and shaving machine belonging to Mr. Don Watson was also on view; members were able to listen to an Edison STANDARD — the all-important difference being that we used listening tubes from the Ediphone machine. This experiment, an unqualified success, made it easy to understand why this method was the usual way of listening to cylinder records before worthwhile horns were developed.

The evening ended with a tape recording of some 1906 2 min. Grand Opera cylinders, which included Antonio Scotti singing "Vi Ravisso", "Pagliacci" Prologue, "Aida" Sortita d'Amonastro", and "Bella siccome un angelo" and the last verse of "Quand'ero paggio" (the rest of the cylinder being destroyed).

The June Meeting provided a variety of entertainment on records, display of machines and discussions.

Records played were as follows- Blue Amberol cylinders of M. Laurenti singing "Urna fatale" from Verdi's "Forza del Destino", "Scenes that are brightest" a saxophone fantasia, "Premier Polka", cornet solo by Arthur Witcomb, Daab's bell solo from "The Magic Flute". These came over well played on Keith Corrigan's AMBEROLA On an E.M.G. belonging to Don Watson, we had "The Black Forest Chiming Clock", glockenspiel with orchestra, Stanley Holloway in a serious mood singing "Onaway! Awake Beloved" (Duophone label), George Formby singing "Running round the fountains in Trafalgar Square", and Malcolm McEachern "Sittin' thinkin' ". Then on a Gramophone Company's reflecting bowl machine, brought along by Ken Champion, we heard Sam Nicholl's Top Notchers playing "River stay 'way from my door".

Other machines on view were the property of Jack Maloney, who can always be depended upon to fetch along some items of interest, this time a key-wind gramophone and two early children's toy gramophones.

APOLLO GRAMOPHONE CATALOGUE.

A review by George Frow

This booklet has been in the pipeline for a long time, and through the good offices of Ernie Bayly, who has done much of the

spade-work, it has now been possible to complete the triad of continental Edwardian gramophone catalogues.

There is no date apparent on my review copy, but to say it was 1910 would be safe within a couple of years; it has 44 pages, excluding the covers, and is a facsimile of that put out by the British Apollo importers Craies, Stravidi and Company. It seems to be a grand collection of some of the best continental gramophones, and several recognised Paillard and Thorens seem to be present. There are horn gramophones, table models and some rather "upright" pedestal machines, all described by a whole range of delightful adjectives which challenge even Hollywood of the thirties — splendid, tastefully, artistically, handsome, elegant, most beautiful, dainty and original, powerful and natural, strong and reliable, perfect, the last word....

Because of its unusual lines perhaps, the Paillard hot-air gramophone is readily recognised from that catalogue, and electrically driven machines in various voltages were offered. So too was a table gramophone decorated with Ionic columns, and another in the shape of a funerary casket, and another like a sewing box. The whole range could be bought from 31/- for an ordinary horn model to £21 for a "powerful" electric model, and all models carry delightful Greek code names, so popular in the times of large illustrated catalogues; no doubt these added tone and a suggestion of erudition, but they must have baffled the store-room staff as much as many of the customers. No doubt code-names were intended for use in ordering by telegram, though one shudders to think of what the post office would make of CITHARCEOS (note the diphthong!) IATROMANTI, ARGYROTOXOS, & ARCEIPHONTES. The Americans with their code-names of hurricanes or Asiatic aircraft, would have been far more practical.

Members who are machine collectors will find this catalogue an absolute necessity, though to be fair, I have sought in vain for two Apollos in my collection; other similar Apollo catalogues therefore must have existed. Those who think that all "table-grand" type gramophones have rear-hinged lids will be surprised to see that most of those offered by Apollo are hinged at the side. However it should be remembered that these were still early days for the cabinet machine.

This catalogue is thoroughly recommended.

The APOLLO Gramophone Catalogue is published by the Society, and available from Len Watts, [REDACTED] TWICKENHAM, Middlesex, England, price 9 s. (or 1.50 dollars) post paid.

CALIFORNIAN COUNTERPART

Again we have received two printed letters reporting the activities of the Society of Early Recorded Music in West Los Angeles. The Secretary, Member Dick Layman reports his new address as [REDACTED] California 90710, and also tells us he has started a busy life of retirement, golf, tennis and bikini-watching, plus record hunting on rainy days. Let us hope that California maintains its reputation for fine weather to give the other record-hunters a chance, and Dick every opportunity to enjoy the fuller life!

The Society, it seems, has been finding too much of its time taken with auction material, and is charging a sales commission of 5 cents for 5 articles.

The July programme catches the eye as "Religion of the Blues people — presumably the state of mind rather than the colour of the cylinder.

REPORT OF THE JULY LONDON MEETINGby Frank Andrews

We were very pleased to see an old Member and good friend, Alec Kidd at this meeting, looking very well and sun-tanned, and still very knowledgeable on items Edisonic.

The programme was presented by Robin Hayden, who, in your reporter's opinion gave the most thoroughly prepared and expertly presented programme of this year, consisting of various types of cylinder recordings, and some Diamond Discs. The cylinders were of both 2 and 4 minute wax, and Blue and Purple Amberols — a colourful occasion, if one dares to say so, but justified, as with his charming wife's assistance he gave a short coloured 'movie' show depicting the various gramophones and phonographs in his collection, and accessories that go with these machines.

Every recording played was prefaced by some apt comments also, which gave added interest and led all present to be more attentive and appreciative.

Robin opened his recital with two 2-minute wax cylinders: 14152 "Hooray! It's early closing day", by Jack Charman, and 13925 "Nelly Bly", by George Formby, followed by Diamond Disc 52100 "Rolling around in roses". Another 2 minute wax brought "A Ballad of Socialism" from Arthur Osmond, following Blue Amberol 4932 "Rose Marie" Selection by the Broadway Dance Orch. Vesta Tilley, star male impersonator (or should it be imper-

sonatrix?) followed with 13752 "I'm the idol of the girls", and 147 Ben Albert with 13962 "A chapter of incidents" were yet two more 2-minute waxes, a total of five from the first seven records played.

One cannot itemise every recording, but worthy of mention are: A Diamond Disc banjo solo of Harry Reser playing "The Old Town Pump", with pump effects on the banjo, Royal Purple of Arthur Middleton, No. 29054 "Red Rose", Wax Amberols 28006 "Last Rose of Summer" by Marie Rappold, and 12220 "Flanagan" by Florrie Forde. Robin is a Country and Western fan and included Vernon Dalhart's "When the moon shines down upon the mountain on Diamond Disc 52095. Other artists included Ada Jones and Billy Murray, Winifred Harbor and Percy Clifton, Charles Hackett, Walter Van Brunt, Vaughn de Leath, Agnes Kimball, Golden Gate Orchestra, Ernest L. Stevens (the pianist) and the Edison Symphony Orchestra; this was a programme enjoyed by all of us lucky enough to have been at the "White Swan" that evening.

FORTHCOMING MEETINGS

London meetings at "White Swan", Tudor Street, City, E.C. 4. starting at 6-45 pm. August meeting Barry Reynaud presents a 78 mixture, September meeting by Roger Thorne, details not yet to hand, but it will probably feature Blue Amberol cylinders. Meetings are held on the second Friday in each month. We are hoping that there may be a chance of changing this night for a mid-week evening in the future, and London Members will be advised of any change on the opening page of the October magazine.

.....
Next Hereford area meeting will be at "The Olde Harp", Catherine St.,
HEREFORD, on 15th August at 7 pm.

MISCELLANY

.....
The Oakwood Press, Tandridge Lane, Linfield, Surrey, has announced Volume 8 of their "Voices of the Past" series, the COLUMBIA CATALOGUE of the D,LB,L,LX, etc series; cost 40s. plus 1s.6d post.

.....
Frank Andrews of [REDACTED] London, N.W.10 is appealing to Members to help with information on the matrix numbers of their Edison Bell discs. These include "The Bell", "Bell Disc", "The Crown" (NOT Woolworth's "Crown") "Radio", "Velvet Face", 10in., 10 1/2 in., 12 in., "Winner", "Phona-Disc", "Little Champion", and a rarity, if indeed it exists; "Marvel" 11in diameter, scheduled for release in Sept. 1908. He would be also grateful for information of disc records of church and handbell ringing (not carillon or

orchestra bells. He also appeals for anyone having any spare H.M.V. R.A.F. series for disposal to write to him. These are from R.A.F. 1 to R.A.F. 11.

.....
A rather hoary old joke came to life recently when the Editorial Office had a letter addressed to them as the City of London Pornograph and Gramophone Society. This was from a well-known and previously respected company, but as their address is in a university city of repute, we can only conclude that the writer's lapse was either due to an uncompleted education, or an anxiety to show that the "Trend" had not passed them by.

.....
An Obituary of May 31st, 1970 tells us of the death at 105 in a nursing home at Richmond, Virginia, of Mrs Harriet Hadden Atwood. It then says that "She played the piano for Thomas A. Edison's first phonograph record in 1887, when she was Harriet Haddon, a music teacher; Edison sent assistant, George Atwood, to ask her to play for the new machine, and she later married Atwood".

.....
George Lee, [REDACTED] Ossett, Yorkshire tells us that he has come across a TRIUMPH CYLINDER, a 2-minute title called "Lucky Jim". On the box is printed:

TRIUMPH RECORD
Whitehouse & Co.,
28 County Arcade,
LEEDS.

He asks if anyone can give him any information about this firm, or that if any other member has come across this label.

.....
The memories of older Members will be jogged by the announcement of the death of the composer L. Wolfe Gilbert on 12th July, following a stroke, at Los Angeles. He composed more than 250 songs, including "Ramona", "Waiting for the Robert E. Lee", "Green Eyes", "My Mother's Eyes", "Down Yonder", and "Lucky Lindy", in commemoration of Lindberg's Atlantic flight.

.....
Our two back cover pictures show the activities in 1924 of Louis Young and Henry Seymour, both British pioneers in the phonograph and gramophone business over here, and founder-members of this Society in 1919. It is to be hoped that before too long, one of our members might undertake writing a survey of the work of these men.

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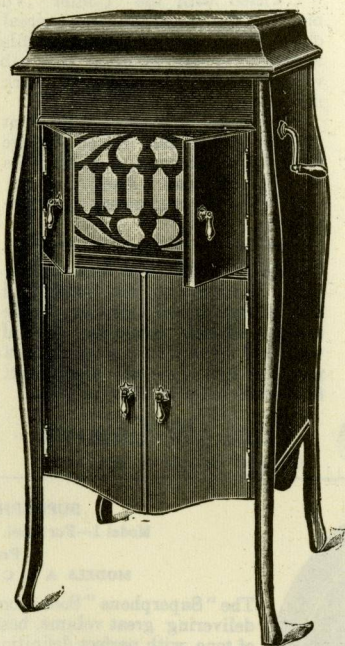
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Our Managing Director, Mr. Louis Young, who has designed all our models, was a pioneer with Edison and Gouraud, and has taken out more patents in the trade than any other individual. His patent of 1894 was the Master Patent for the reproduction of Records by Electrolysis, and has been so held in extensive litigation in the U.S.

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Fitted with the "Collier" Vulcanite horn, it is, therefore, a horn machine, but constructed to conceal the horn connection, and with a lid to close in tone-arm and record whilst playing. The removal of the horn, when not in use, leaves it as a cabinet of simple design, but of elegant workmanship and finish of dark mahogany.

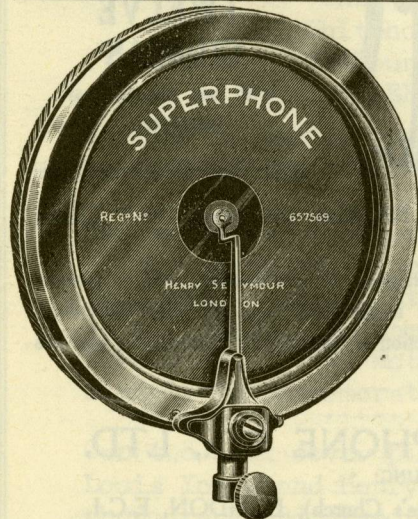
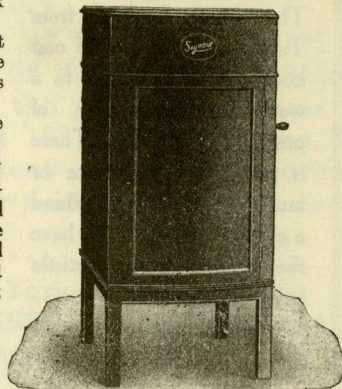
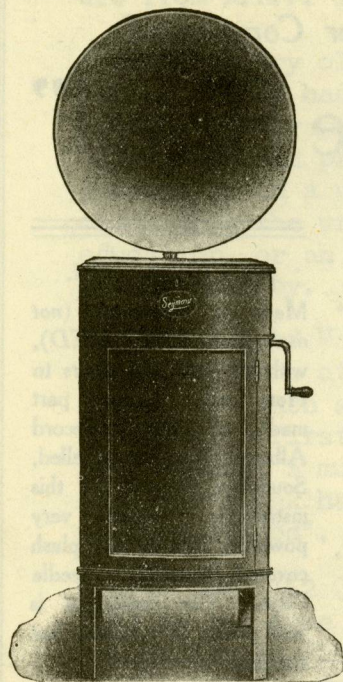
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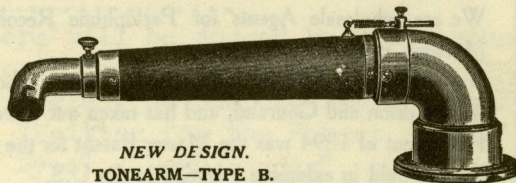
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